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be attached to the end, and the upper part held until the plummet ceases to oscillate. Then placed firmly down upon the wall and struck in the same manner, this gives a perpendicular line with the greatest accuracy, from which measurements can be taken. It is always best to centre the wall spaces in this way. In ornamental and floral decoration you should invariably work from the centre so as to finish nicely at the ends, which should be complete in themselves, or it will have the appearance of a work produced by mechanical means. Panels scarcely require setting out unless a faint centre line is employed as a guide to laying down the pattern.

TILES FOR CABINETS.

It is a question how far tiles are fitted for the purpose of panels in cabinets. Usually panels of wood, carved, inlaid, or even painted, would be preferable. If tiles are used they should appear to belong (as Lewis F. Day remarks) to the furniture in which they are framed. For example, blue and white tiles set in dark wood attract the eye to the tiles instead of to the cabinet. If it is desirable that some one tone should pervade a room, still more necessary is it that one general tone should characterize a piece of furniture. Splendid things have been done in ebony inlaid with ivory, it is true, but the most harmonious results have been obtained by distributing the ivory, in somewhat minute detail, pretty evenly over the surface of the object, and allowing it only to culminate in patches where prominence was desired. So with tiles in furniture; though they may be the culminating points of color they should be no more than the culmination of the color about them—redder than the rose-wood, whiter than the satin-wood, but not contrasting with it violently. It was a common practice some years ago to stick oval plaques of Wedgwood ware in the centres of ebonized cabinet doors, and the first thing that you saw on entering a drawing-room was usually this staring plaque of white and unpleasant gray. The figure may or may not have been delicately modelled after Flaxman, but there was no doubt whatever of the fact that the panel put an end to all possibility of repose in the effect of the furniture. For tiles to be inserted in wood of darkish color, it would be best, in most cases, to let the ornament, figure, or whatever it may be, tell light on a darker ground; by that means there is more likelihood that the wood and earthenware will appear to belong one to the other. If many colors are employed they should

be such, and so arranged, as to merge themselves in the general effect. Tiles that assert themselves are certainly misplaced. The mistake is often made of using tiles of too great importance for their place, as when figures are introduced into panels which merely form the background to a shelf on which are to stand objects more deserving of attention. If we were more discreet, more truly economical, we should use some very simple tiles (of plain color, perhaps) for such a place, and so be able to afford something really worth looking at in the doors or other parts that justly claim prominence. Another simple means of economy, and

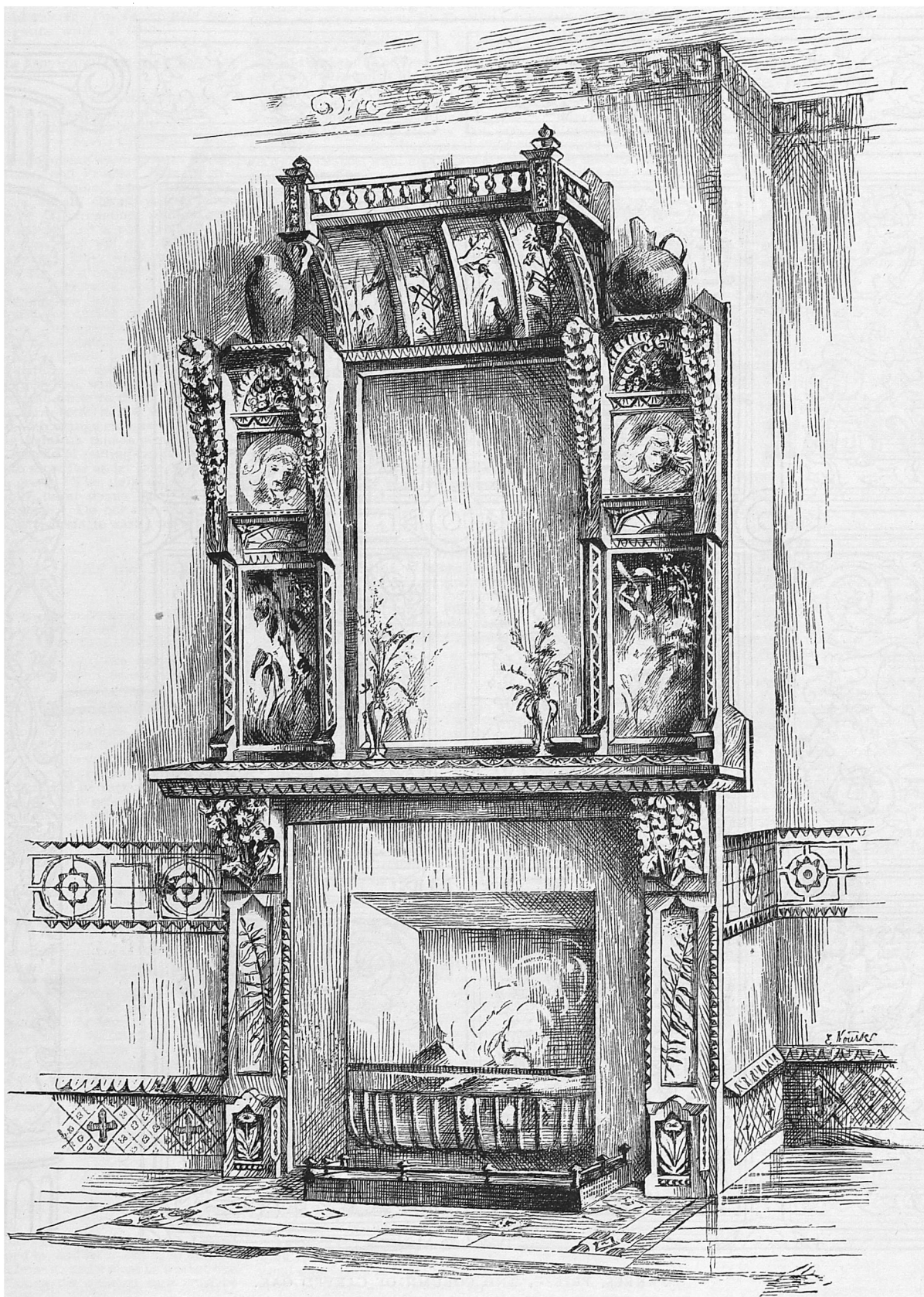
Cover the full-sized cartoon with bits of flashed glass of the appropriate color, cut out upon the cartoon with the diamond, the colored face down. Thus a mosaic of glass will be formed. Probably only two shades of each color will be needed, for these pictures are seen at such a distance that the half-tints are, in a measure, lost. But if greater detail be needed, three tints of each color might be used—light, half-tint, and shadow. Small details, except in a diaper mosaic work of brilliant and strong tints, are lost to the eye.

Lay upon this mosaic a sheet of strong paper or of cotton cloth covered with adhesive paste. When dry this is to be laid upon a plate of incandescent plate glass; as it rests upon the casting table after passage of the roller, the paper or cotton will take fire and be dissipated, and the colored glass will be welded to the solid plate of clean white glass.

If needed, in order to force actual contact, the roller which has reduced the melted glass plate to uniform thickness may be run back over the plate and its veneer of colored glass. The back of the plate glass may be ground as for show-windows, but probably the irregular surface left by contact with the bed of the casting table will produce the sparkling effect so much admired in the ancient stained-glass work, and if so the grinding and polishing may be omitted. By this method it seems that church windows in stained glass may be made in large and heavy sheets or plates, and the leaden and other sash-bars can be avoided. The process is simple and cheap, and the work can be done by workmen of ordinary intelligence and skill. The cartoon must, of course, be the work of an artist.

DECORATIVE painting for furniture is more popular than ever. Among the materials used for the purpose are satin sheeting and linoleum, or ordinary oilcloth. The former is used for panels of screens and hangings for the backs of small pianos and rooms; the latter for dados, friezes, and the

panels of doors. No preparation is required when oil paints are used, and the designs are bold and effective, and the work usually rough. Small piano tacks are used for fitting in the panels; so that the effect is as if the door itself was painted. Birds, water-lilies and plants, bulrushes, grasses, and iris are effective, or fox-gloves, gladioli, and white lilies. The standing screens, painted on colored cloths, are also popular just now. There are usually four long panels, and sometimes four smaller ones fitted in at the base, with a small cluster on each of the same flowers as adorn the panel above.



CARVED BLACK-WALNUT MANTELPIECE.

WORK OF THE CINCINNATI SCHOOL OF DESIGN. (SEE PAGE 17.)

one which is not often enough employed, is to arrange tiles in such a manner that the simpler and less expensive serve as a frame to more important ones, which, being few, we may afford to pay for at the price of art.

STAINED-GLASS WINDOWS WITHOUT BARS.

QUARTERMASTER-GENERAL MEIGS favors us with the following description of a method of producing in large and strong sheets stained-glass windows suitable for decorating churches and other buildings: